

PIANO • VOCAL • GUITAR

Disney

# LEMONADE MOUTH



SM



HAL LEONARD

# LEMONADE MOUTH





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# TURN UP THE MUSIC

Words and Music by ADAM WATTS  
and ANDREW DODD

## **Moderate Pop Rock**

Em                    C                    D                    G

na na na, \_\_\_\_\_ na na. \_\_\_\_\_ Take a

na a - round, - who would have thought we'd all be here? - So let's

have is now, - let's make the most of this. Come on,

Em                    C                    D                    G                    D/F#

mess a - round,  
 break it out, —

'cause the fu - ture is un - clear.  
 so ev - 'ry - one can hear it.

We got  
 They don't

Em  C  D  G 
  
 noth - ing bet - ter to do, — we're just try - ing to get through. — Can you  
 have to un - der - stand, — but we'll make them if we can. — Do you

hear me?  
 hear me?  
 Can you hear me?  
 Are you with me?  
 Yeah.  
 Yeah.

 C       G       D       Em       C       G

Let the mu - sic groove you,      let the mel - o - dy move you.      Feel the beat and just let go,

 Bm7       Em       D       C       G

get the rhy - thm in - to your soul.      Let the mu - sic take you

 D       Em       C       G

an - y - where it wants to.      When we're stuck and can't get free,

 D       C       G

no mat - ter what, we'll still be sing - ing.      Come on, come on, turn up the mu - sic,

To Coda

D Em C G

it's all we've got, we're gon - na use it. Come on, come on, turn up the mu - sic,

**1** D Em **2** D

yeah. All we yeah.

C G D Em

Come on, come on, turn up the mu - sic, it's all we've got, we're gon - na use it.

D.S. al Coda  
G/B

C G D

Come on, come on, turn up the mu - sic, turn up the mu - sic.

**CODA**

C G D Em

Feel the beat and just let go,  
get the rhythm in - to your soul.

C G D Em

Let the mu - sic take you  
an - y - where it wants to.

C G D

Come on, come on, turn up the mu - sic, yeah.

# SOMEBODY

Words and Music by LINDY ROBBINS  
and REED VERTELNEY

Moderate Pop ballad

The sheet music consists of eight staves of musical notation. The top staff shows a piano part with a treble clef, a bass clef, and a key signature of one sharp. The piano part includes dynamic markings like *mp*, *3fr*, and *1fr*. The guitar part is indicated by a tablature above the piano, with chords G5, Csus2, and F marked. The lyrics are integrated into the music, appearing below the notes. The lyrics include:

Can you see me?  
'Cause I'm right  
of being in -  
here.  
vis - i - ble.  
Can you lis - ten?  
'Cause I've been  
But I feel it,  
yeah,  
like a  
try - ing to make - you no - tice.  
What it would mean to me -  
fi - re be - low - the sur - face.  
Try-ing to set - me free,  
to feel like  
burn - ing in -

\* Recorded a half-step lower

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C  F 
 some - bod - y. \_\_\_\_ We've been on \_\_\_\_ our way — to no - where,  
 side of \_\_\_\_ me. \_\_\_\_ 'Cause we're stand - ing on \_\_\_\_ the edge now,

§ G

try - ing so hard - to get there, and I say:) Oh!  
it's a long way down, but I say:) We're gon - na let it show, -


**C**  

**Em7**

we're gon - na just let go of \_\_\_ ev - 'ry - thing




D G

hold - ing — back — our dreams. And try to make it come a - live, —

C  
 Em7  
 come on let it shine so they can see  
 we were meant to be some - bod - y, some -  
 bod - y, yeah. Some - how, some - day, some -  
 way, some - bod - y. I'm so tir -  
 To Coda

2

Em

D

y.  
We will walk out of this dark - ness, feel the spot - light glow - ing like a

C

yel - low sun, oh. And

Em

D

though we fought, we fought to - geth - er, 'til we get back up and we will

rise as one.

D.S. al Coda

Oh.

CODA

G

y.

Some - bod - y.

Oh. \_\_\_\_\_

This section starts with a vocal line in G major, indicated by a treble clef and a key signature of one sharp. The vocal part consists of eighth-note chords and sustained notes. The piano accompaniment provides harmonic support with eighth-note chords. The lyrics "Some - bod - y." and "Oh. \_\_\_\_\_" are written below the vocal line.

Em7

C

This section begins with a piano solo in Em7, indicated by a treble clef and a key signature of no sharps or flats. The piano plays eighth-note chords. The section then transitions to a vocal line in C major, indicated by a treble clef and a key signature of one sharp. The vocal part consists of eighth-note chords and sustained notes. The piano accompaniment continues to provide harmonic support with eighth-note chords.

G

C

This section continues the vocal line from the previous section, now in C major. The vocal part consists of eighth-note chords and sustained notes. The piano accompaniment provides harmonic support with eighth-note chords.

Em7

C

G

This section concludes the piece with a piano solo in Em7, indicated by a treble clef and a key signature of no sharps or flats. The piano plays eighth-note chords. The section ends with a final G major chord, indicated by a treble clef and a key signature of one sharp.

# AND THE CROWD GOES

Words and Music by ARIS ARCHONTIS,  
CHEN NEEMAN and JEANNIE LURIE

## Rock Hip-Hop

N.C.

*f*

Who's that try-ing to talk to me? — Standing o-ver there look-ing like a wan-na-be.

Keep me on ice, sub ze-ro de-grees, — Uh, so so - lid that you can't see through me.

We rock the stage like a play-off game, — don't have to say it, you know my name.



girls like me bet-ter than who-ev - er you are. — 'Cause I make your day, let me hear you say  
 To Coda  $\odot$   
 oh oh — oh oh oh. Ha. — Come on, — let's bring it

Musical score for 'The Black and Tan Fantasy' featuring lyrics and piano accompaniment. The lyrics are:

back to them. — Now lis-ten in. Your bust-ed up club, it was doomed from the start,

The piano accompaniment consists of a bass line and chords in the right hand.

A musical score page showing two staves. The top staff is a treble clef staff with a key signature of four sharps. It contains a series of 'x' marks representing cymbal strikes. The lyrics 'don't e - ven try it, we're state of the art.' are written below the staff. The bottom staff is a bass clef staff with a key signature of one sharp. It shows a rhythmic pattern of eighth and sixteenth notes. The lyrics 'When we break the rules, they bend them for us, when they' are written below the staff.

need the job done, they send for us. — Brand new kicks and a brand new jersey,

what do you ex-pect, yeah we de-serve it. Three point shot, no time on the clock and the

D.S. al Coda

crowd goes wild, are you read - y or not? — And the crowd goes

CODA

N.C.  
guitar solo

It's the crush.

Here we go, here we go! And the crowd goes

oh oh oh oh oh oh oh oh oh. And the crowd goes

oh oh oh oh oh oh oh oh oh. And the crowd goes...






I'm a su-per-star and I've got a cool car and the girls like me bet-ter than who-ev - er you are. — 'Cause






I make your day, let me hear you say oh oh \_\_\_ oh oh oh. And the crowd goes






oh oh \_\_\_ oh oh oh oh oh \_\_\_ oh oh oh. And the crowd goes...







oh oh \_\_\_ oh oh oh oh oh \_\_\_ oh oh oh. And the crowd goes... oh oh \_\_\_ oh oh oh.

# DETERMINATE

Words and Music by NICLAS MOLINDER,  
JOACIM PERSSON, JOHAN ALKENAS,  
CHARLIE MASON, EBONY BURKS  
and ADAM HICKS

## Piano ballad

The sheet music consists of six staves of musical notation for piano and guitar. The key signature is A major (no sharps or flats). The time signature is common time (indicated by '4'). The vocal part uses a mix of C#m, A, and F#m chords. The piano part includes bass and harmonic support. The lyrics are as follows:

Try-ing hard to fight these tears, — I'm cra - zy wor - ried.  
Mess-ing with my head, — this fear, — I'm so sor - ry.  
You know, ya got - ta get — it out, — I — can't take - it.

A  
B  
F♯m

that's what be - ing friends' - a - bout.

## **Driving Dance Pop**

right, afraid,  
 I've got to live in my life.  
 I know I, I know I,

C $\sharp$ m/E  D $\sharp$ m7  G $\sharp$  

I know I've got to do it. I know I, I know I, I know I've got to do it.

Got to turn the world  in - to your dance floor. De - ter - mi-nate,

de - de - ter - mi-nate. Push un - til you can't  and then de-mand more.

De - ter - mi-nate, de - de - ter - mi - nate. You and me 





Go a-head and try to name a band we ain'tbet-ter than, rea-son why the whole world's pick-ing us in-stead of them.

Peo-ple need a breath-er 'cause they're feel-ing the a-dren-a-line. Stop! Now hur-ry up and let us in.

Knock! 'Cause we're com-ing to your house and peo-ple keep on smil-ing like a lem-on's in their mouth. I'm the

real deal, you know how I feel. Why they in it for the mills, we're just in it for the thrills. Get

24

D.S. al Coda

D.S. al Coda

down now, I ain't play-ing 'round, put your feet up from the ground and just make that sound right.

**CODA**

E N.C. A B

de - de - ter - mi - nate. Come on and, come on and, come on and get it go - ing.

C#m E A

Come on and, come on and, come on and get it go - ing. On the dance floor,

B C#m E

on the dance floor, d - d - d-dance floor, de - de - ter - mi - nate.

# HERE WE GO

Words and Music by ALI DEE THEODORE,  
VINCENT ALFIERI and ZACHARY DANZIGER

## Driving Rock

N.C.

Be heard, be strong, be proud, I want to make some noise.

drum groove

Stand up, come on, be strong, we're gon - na raise our voice. Come on, come on, come on,

you've got to hear me now

you've got to hear me now

you've got to hear me now!

A5

N.C.

Hey now, we no long - er wait a - round. My team strong - er like

f

-

A5 C5 G5 D5

weights now. Keeps on grow - ing, our mus - cles keeps on show - ing.

-

A5

N.C.

We came here to make \_ a change, we came here to re - ar - range.

-

A5 C5 G5

We came here 'cause we \_ be - lieve, we came here 'cause we \_ a - chieve.

-

A5

N.C.

While I've got the mic - ro-phone, make sure how I feel is known.

A5

C5

G5

D5

All for one, we rock the zone, how I feel to each his own.

A5

N.C.

All my peo - ple treat them right, we re - serve the right to fight for

A5

C5

G5

what we want, for what we need, to the front we shall pro - ceed.


C

A

Here we — come — and we're ready to go, go, — go. —


C

— 'Cause you bet - ter run — 'cause we don't take


D

A

G

D

no, no, — no. So come on. Be heard, be strong, be proud,


A

G

D

G

I wan - na make some noise. Stand up, come on, be loud, we're gon - na raise our voice.

A musical score for "Hotel California" featuring vocal and guitar parts. The score includes four staves: a top staff for guitar (chords A, G, D, A), a second staff for guitar (chords G, G, D, G), a third staff for bass (chords G, G, D, G), and a bottom staff for vocal (lyrics). The vocal part starts with "Come on, come on, come on, you've got to hear me now". The guitar parts provide harmonic support. The vocal part continues with "you've got to hear me now! To Coda". The coda begins with "We're moti - vat - ed, we're ag - gra - vat - ed," followed by "we're ded - i - cat - ed, so now you're bar - ri - cad - ed,". Chord boxes above the staves indicate the progression: A, G, D, A; G, G, D, G; G, G, D, G; A5, N.C.; A5, C5, G5, D5.

A5  

 N.C.  

 yeah. De - ter - mi - na - tion and will pow - er.

A5  

 C5  

 G5  

 With con - si - de - ra - tion, we will de - vo - ur.

A5  

 N.C.  
 We're on our own, but we are one.

A5  

 C5  

 G5  

 D5  

 Shoul - der to shoul - der, we'll fight un - til we see the sun.

A5

N.C.

It's just a mat - ter of time \_\_\_\_\_ be - fore you see our way. \_\_\_\_\_

A5

C5

G5

D.S. al Coda

We fight with all our \_\_\_\_\_ lives, \_\_\_\_\_ we do this ev - 'ry - day.

CODA

A

G

D

A

Be heard, be strong, be proud, I wan - na make some noise.

G

D

G

Stand up, come on, be loud we're gon - na raise our voice.







  
 Come on, come on, come on, you've got to hear me now you've got to hear me now



  
 you've got to hear me now! Yeah, — I said we're tired of this.




  
*Spoken: We're going to stand up for what we believe in.* *We might be on our own, but we are one.*



  
*Everybody ready? Come on!* *Let's go!*

A                    G                    D                    A                    G                    D  
 Be heard,      be strong,      be proud,      I want to make some noise. Stand up,      come on,      be loud,

G                    A                    G                    D  
 we're gon - na raise our voice. Come on,      come on,      come on,

A                    G  
 you've got to hear me now      you've got to hear me now

1      D                    G                    :| 2      D                    G                    A5  
 you've got to hear me now!      you've got to hear me now!

# SHE'S SO GONE

Words and Music by MARIA CHRISTENSEN,  
SHANE STEVENS and MATTHEW TISHLER

Driving beat

The sheet music consists of six staves of musical notation. The top staff shows a driving beat pattern on the piano in 4/4 time. The second staff features a guitar part with chords A5, G, Am, and Fmaj7. The lyrics for this section are: "In - se - cure \_\_\_\_\_ in her skin, \_\_\_\_\_ like a pup - and I'm strong -". The third staff continues the piano and guitar parts. The fourth staff features a guitar part with chords C and G/B. The lyrics for this section are: "- pet, a girl \_\_\_\_\_ on a string. I'd be. Broke a - way, \_\_\_\_\_ Arc you shocked, -". The fifth staff continues the piano and guitar parts. The sixth staff features a guitar part with chords Am and Fmaj7. The lyrics for this section are: "learned \_\_\_\_\_ to fly, if you want out \_\_\_\_\_ are \_\_\_\_\_ you mad that you're miss - ing". The piano part includes several expressive slurs and grace notes.

\* Recorded a half-step lower

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G

The musical score consists of two staves. The top staff is for the voice, starting with a treble clef, a key signature of one sharp (F#), and a common time signature. It features a vocal line with lyrics: "'cause the girl \_\_\_\_ that you thought you knew... She's \_ so \_\_\_ gone, \_'. The vocal line includes eighth-note patterns and a melodic line that descends from G to E. The bottom staff is for the piano, showing a bass clef, a key signature of one sharp (F#), and a common time signature. It provides harmonic support with chords like F#-A-C#-E and G-B-D-E.

The musical score shows three staves. The top staff is a treble clef staff with a key signature of one sharp (F#). It features a guitar chord diagram for Am at the beginning, followed by an F chord, and a C chord. The lyrics "that's so over now." are written below the notes. The middle staff is a treble clef staff with a key signature of one sharp (F#), showing a continuous sequence of F chords. The bottom staff is a bass clef staff, also showing a continuous sequence of F chords.

The musical score consists of two staves. The top staff is for a treble clef instrument, likely a guitar, with three chords indicated: G (with a capo), Am (with a capo), and F (with a capo). The lyrics "She's so gone, you won't find" are written below the notes. The bottom staff is for a bass clef instrument, likely a bass guitar, showing continuous eighth-note patterns.

C  
 her — 'round.  
 You can look — but — you —  
 G  
 — won't see the girl I used to be 'cause  
 Am  
 To Coda 1  
 F  
 she's, — she's so gone.  
 G  
 A5  
 5fr  
 Fmaj7  
 Whispered: She's so gone.  
 G  
 Here I am,

2

G Dm7

she's so gone a - way like his -

Am G Dm7

to - ry. She's so gone,

F G

ba - by, this is me..

F G N.C. D.S. al Coda

She's so gone -

This sheet music page contains four systems of musical notation. The first system starts with a treble clef, a key signature of one sharp, and a common time signature. It includes lyrics: 'she's so gone a - way like his -'. The second system starts with a bass clef, a key signature of one sharp, and a common time signature. It includes lyrics: 'to - ry. She's so gone,'. The third system starts with a treble clef, a key signature of one sharp, and a common time signature. It includes lyrics: 'ba - by, this is me..'. The fourth system starts with a bass clef, a key signature of one sharp, and a common time signature. It includes lyrics: 'She's so gone -'. The music features various chords: G, Dm7, Am, G, Dm7, F, G, F, G, and N.C. (No Chord). The vocal part is shown in the top two staves, while the piano and bass parts are in the bottom two staves. The page number '2' is at the top left, and there is a 'D.S. al Coda' instruction at the end.

CODA G

she's so gone.

F C G

She's so gone.

Am F C

G F C

You can look but you won't see the



# MORE THAN A BAND

Words and Music by ARIS ARCHONTIS,  
CHEN NEEMAN and JEANNIE LURIE

With a lift

The sheet music consists of ten staves of musical notation. The top staff shows a piano part with a bass line and chords. The second staff shows a guitar part with chords and strumming patterns. The lyrics are integrated into the music, appearing below the notes. The chords used include Bm, A, D/F# (with a 'lift' indicated), G, Bm, A, D/F#, G, Bm, A, D/F#, G, E, and G. The lyrics are:

I can't pre-tend to know how you feel, but  
know that I'm here, know that I'm real. Say what you want or  
don't talk at all, not gonna let you fall.


D  

A

Reach for my hand — 'cause it's held — out for you, — my


Em  

Bm  

A  

D

shoul-ders are small — but you can cry on them — too. Ev - 'ry-thing chang - es but


A  

Em  
To Coda 
G

one thing is true, un - der - stand, we'll al - ways be more - than - a band.


Bm  

A  

D/F#  

G  

Bm  

A

Yeah, — yeah.

D/F#                    G                    Bm                    A                    D/F#                    G  

  
 You used to brave — the world all on your own, —

Bm                    A                    D/F#                    G                    Bm                    A  

  
 now we won't let you go, go it a - lone. — Be who you want to be,

D/F#                    G                    E                    G  

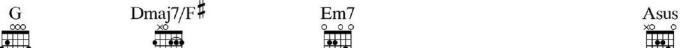
  
 D.S. al Coda  
 al - ways stand tall, not gon - na let you fall. —

CODA                    G                    A                    G                    D  

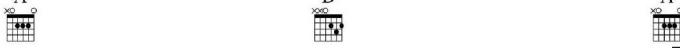
  
 al - ways be more than a band. — I — nev - er —

Bm                    A                    G                    D                    Bm                    A  


knew you could take \_ me so far, I've \_ al - ways want - ed the hope \_ that you

G                    Dmaj7/F#                    Em7                    Asus  


are the ones I need.

A                    D                    A  


Reach for my hand \_ 'cause it's held \_ out for you, \_ my

Em                    Bm                    A                    D  


shoul - ders are strong \_ but you can cry on them \_ too. Ev - 'ry-thing chang - es but

 A       Em       G  
 one thing is true, un - der - stand,      we'll al - ways be more than a band. —

 D       A  
 Reach for my hand — 'cause it's held out for you, — my

 Em       Bm       A        
 shoul - ders are small but you can cry on them too.      Ev - 'ry-thing chang - es but

 A       Em       G       A        
 one thing is true, un - der - stand,      we'll al - ways be more than a band.  
*molto rit.*

# DON'T YA WISH U WERE US?

Words and Music by TOM LEONARD,  
LINDY ROBBINS and REED VERTELNEY

Moderate Rock

N.C.

My girl is hot - ter than your girl,  
Yeah, I score in ev - 'ry game now,  
you know it, you know it, you know it.

*mf*

My ride is sweet - er than your ride,  
You ride the pine \_ for nine, now,  
you know it, you blew it, you know it.

Don't you wish — you were us?  
Don't you wish — you were us?

Don't you wish — you were us?  
Don't you wish — you were us?

F

You know we own this par - ty,  
You know we rule this beach, yo,

you know we run this town.  
we kick sand in your face.

I'm a - bout to steal your girl - friend  
We're\_ gon - na crash your birth - day

I'm a - bout to knock you down.  
and\_\_ eat up all your cake.

G

B♭

Sor - ry, but your train has left the sta - tion, may-be you should try a per - ma-nent va - ca - tion.  
Sor - ry, but your train has left the sta - tion, may-be you should try a per - ma-nent va - ca - tion.

G

B♭

B♭7

Nev - er e - ven got an in - vi - ta - tion did you,  
You're a mem - ber of the los - er sta - tion, los - er, did you? }

Hey! What? Don't you wish — you were us?  
 Hey! What? Don't you wish — you could rock? — You're  
 M. I. A., we're V. I. P., you're L. O. L., we're B. I. G.  
 No one real - ly likes you that much, — don't you wish — you were

F G7 B $\flat$   
 us? Yeah. Don't you wish you were

F G7 To Coda  $\odot$  1 B $\flat$ 7 2 B $\flat$ 7  
 us. Now,

Dm Dm/C $\sharp$  C G/B  
 all the pret - ty girls are wait - ing to get their pic - ture tak - en

B $\flat$  B $\flat$ m  
 with the crush. Don't you wish you were

F G7 Bb7  
 us? -  
 Yeah, don't you wish you were

*cresc.*  
 F G7 Bb7 Bb7 D.S. al Coda  
 us? Well, don't you?

**CODA**  
 Bb7 F G7 Bb7  
 Yeah. Woo! It's the crush.  
 vocal ad lib on repeats Don't you wish you were

**Optional Ending**  
 F  
 Repeat ad lib. and Fade

F G7 Bb7  
 us?

# BREAKTHROUGH

Words and Music by MARIA CHRISTENSEN,  
SHRIDHAR SOLANKI, BRYAN TODD  
and ADAM HICKS

## Pop Anthem

The musical score consists of two staves. The top staff is for the piano, showing a treble clef, a bass clef, and a key signature of A♭5. The bottom staff is for the guitar, showing a standard tuning diagram. The score includes lyrics and dynamic markings such as *mp*, *mf*, and *ff*. Chords indicated include A♭5, G♭5, D♭5, and G♭5. The lyrics "Ooh, yeah,—" appear at the end of the first section, followed by "Break - through. Up, down, spin-ning all a-round." The second section begins with "mmm. —" and ends with "Fly high, fall - ing to the ground, some - times dreams can feel so far a - way. —". The score concludes with a final section of chords.

A♭5



4fr

Time keeps skip - ping out a beat.

G♭5



4fr

D♭5



4fr

Left, right, trip - ping on your feet. Life is like a string of cloud - y days.\_

A♭5



4fr

§ A♭



4fr

Some - times it's rais - ing your voice, \_ some - times it's

G♭



4fr

D♭



4fr

mak - ing some noise, \_ some - times it's prov - ing to the world\_ it was wrong,\_

A♭

4fr

When - ev - er you can't see the light, — when - ev - er there's

G♭

D♭

no end in sight, —

keep on, keep on mov - ing on, —

N.C.

keep on mov - ing on. — Here comes a break - through, — here comes the day. —

E♭m7

4fr

G♭

Here comes a mo - ment that you've got to go for it, — so don't

D $\flat$   
 let it get a - way. — It's all a - bout break - through, just turn the page. —

A $\flat$   
 To Coda  $\emptyset$   
 D $\flat$

E $\flat$ m7  
 G $\flat$   
 'Cause ev -'ry day you're get - ing clos - er, life is just a rol - ler-coast - er.

A $\flat$   
 E $\flat$ m7  
 Shake it 'til you make it 'til you're break-in' on through, don't stop 'til you're break - in' on through.

G $\flat$   
 D $\flat$   
 Shake it 'til you make it 'til you're break-in' on through, don't stop 'til you're break - in' on through.

This musical score consists of eight staves of music. The top two staves are for piano, showing treble and bass clef staves with various notes and rests. The bottom six staves are for guitar, with six-string diagrams above them indicating chords. The first section of the score includes lyrics: 'let it get a - way. — It's all a - bout break - through, just turn the page. —' The key signature changes from D-flat major to A-flat major at the end of the section. The second section begins with the lyrics "'Cause ev -'ry day you're get - ing clos - er, life is just a rol - ler-coast - er.' This section ends with a 'To Coda' instruction, leading into a final section where the lyrics 'Shake it 'til you make it 'til you're break-in' on through, don't stop 'til you're break - in' on through.' are repeated twice.

**A♭5**  

  
**G♭5**  


Stop still, take an - oth - er breath. Road block, move it to the left.

**D♭5**  

  
**A♭5**  


Get a - round what - ev - er's in your way. —

**G♭5**  


Heart - break, pick up all the piec - es. Don't stop danc-ing in the bleach - ers.

**D♭5**  

  
**A♭5**  


**D.S. al Coda**

It's gon - na be your turn to play, — gon - na be your turn to play. — Some-times it's

CODA

D♭

N.C.

A♭

life is just a rol - ler - coast - er.

I can see it in a blind sight, mov - in' through the lime- light.

E♭m7

G♭

Groov - in' to my mus - ic, I'm - a use it when the time's right. Hop - in' I can do it through the shad - ows, I can shine bright.

D♭

A♭

Us-u-al - ly in life there's one shot, and this is our night. Lis-ten to the rhy-thm we giv - in' and it - ll make you,

E♭m7

G♭

start push - in' through bar - ri - ers, I'll take you. Where - ev - er that you wan - na go, nev - er too late to,

**D $\flat$**   
**A $\flat$**

N.C.

keep push- in' 'til you break - through.  
 Some - times it's rais - ing your voice, — some - times it's

**G $\flat$**   
**D $\flat$**

mak - ing some noise, — some - times it's prov - ing to the world — it was wrong. —

**A $\flat$**

**G $\flat$**

When - ev - er you can't see the light, — when - ev - er there's

**G $\flat$**   
**D $\flat$**

no end in sight, — keep on, keep on mov - ing on, —

$A\flat$

keep on mov - ing on. — Here comes a break - through, — here comes a day. —

$E\flat m7$

$G\flat$

Here comes a mo - ment that you've got to go for it, — so don't

$D\flat$

$A\flat$

let it get a - way. — It's all a - bout break - through, — just turn the page. —

$E\flat m7$

$G\flat$

'Cause ev - 'ry - day you're get - ting clos - er,

D $\flat$

A $\flat$

life is just a rol - ler - coast - er. Shake it 'til you make it 'til you're break - in' on through,

E $\flat$ m7

G $\flat$

don't stop 'til you're break - in' on through. Shake it 'til you make it 'til you're break - in' on through,

1

2

N.C.

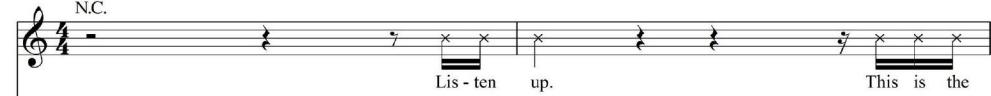
don't stop 'til you're break - in' on through. don't stop. Here comes a break - through.

# LIVIN' ON A HIGH WIRE

Words and Music by JOLEEN BELLE,  
WINDY WAGNER, KEN STACEY,  
DAVID WALSH and ADAM HICKS

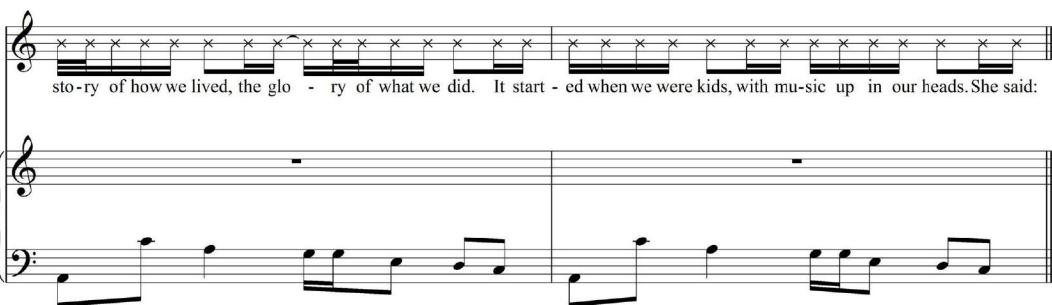
With a moderate groove

N.C.



This is the

mf



She said:

Am

C

G

D

I've been out on the edge, breath - ing a lit - tle bit of fresh air.  
Big top, turn - ing a-round, no clowns, I'm run - ning as I hit the ground.

Am C G D

Big dreams, I took — a chance, held out for ev - 'ry-thing I've got here.)  
Front row, big show — is sold out so I'm read - y for the crowd\_ roar, let's go. }

Am C G F

I've been feel - ing — this life's a cir - cus, hang-ing on with-out a fear.\_

N.C.

Am C

Liv - ing on a high wire, run-ning through a wild - fire.

G D Am C

You can't shake me, I'm — not go - ing no - where. Walk - ing on a tight rope, no net, high hopes.

G D Am C

Step back, I'm gon - na make it o - ver. Na na na na na na.

G D Am C

Na na, liv - ing on a high wire. Na na na na na na.

1 G D N.C.

Na na, liv - ing on a high wire. This the sto - ry of how we lived, the glo - ry of what we did. It start -

drum groove

2 G D

ed when we were kids, with mus - ic up in our heads. She said: Na na, liv - ing on a high wire. When it comes -



N.C.

Guitar tablature and lyrics:

to the beat, see - ing that the heads are mov - ing.

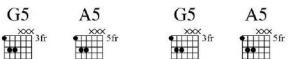
Piano accompaniment (two staves):



N.C.

Move off your seat, a - chieve - ment's what we're real - ly do - ing.

Piano accompaniment (two staves):



N.C.

Free - dom of speech, I'm in it just to win it, I'm spring -

Piano accompaniment (two staves):



N.C.

in' it, I can see it, in the end that you can be it. 'Cuz it's

Piano accompaniment (two staves):

G                      D                      E  
 pa-tience, it's state-ments, fa - mous, great-ness, mov-ing 'til you make it through and may-be you can make it too.  
 Am                      C                      G                      D  
 Liv-ing on a high wire, \_\_\_\_\_ you can't shake me, I'm\_\_ not go-ing no - where.  
 Am                      C                      G                      D  
 Walk-ing on a tight rope, no net, high hopes, step back, I'm gon - na make it o - ver.  
 Am                      C                      G                      D  
 — Na na na na na na. Na na, liv - ing on a high wire.

Am                            C                            G                            D  





Na na na na na na.      Na na,      liv - ing on a high wire. ...



Am                            C                            G                            D  





Yeah, \_\_\_\_\_ yeah. \_\_\_\_\_



Am                            C                            G                            N.C.  




Na na na na na na.      Na na,      liv - ing on a high wire.

